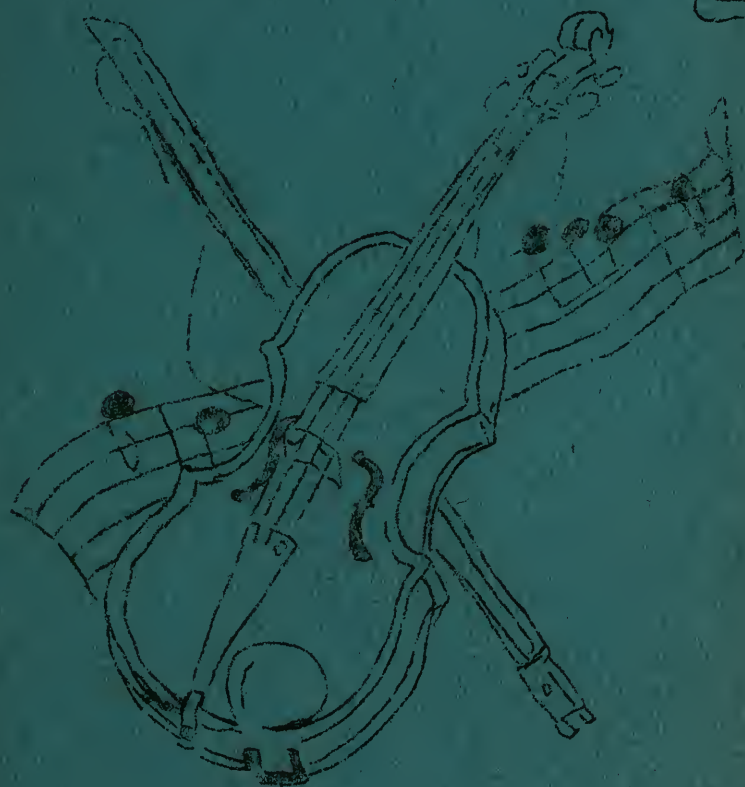


NORTHERN JUNKET



VOL 5

NO 12

25¢

COME ONE
COME ALL
TO



DUBLIN TOWN HALL

SQUARE DANCES

Saturday Nights

Ralph Page
And His Orchestra

October 19, 1957
November 23, 1957
December 7, 1957
January 4, 1958
January 18, 1958
February 1, 1958

February 22, 1958
March 15, 1958
April 5, 1958
April 26, 1958
May 3, 1958
May 17, 1958

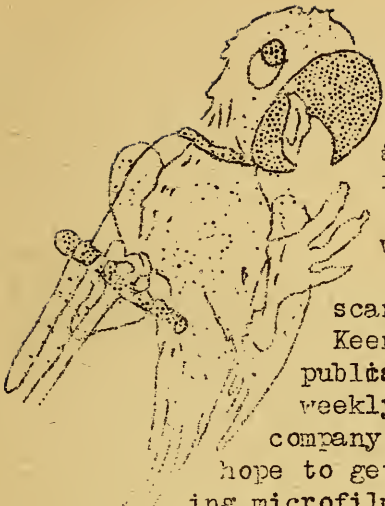
8:30 - 11:45 p.m.

Admission \$.90

Fred Richardson - Director

TAKE IT OR LEAVE IT

Did you ever wonder just how gay were the 'Gay Nineties'? As far as the Mondadnock Region of New Hampshire is concerned, they were very gay indeed.



Have been scanning the first issues of the Keene Evening Sentinel which began publication in October of 1889 - the weekly Sentinel, published by the same company began in the late 1790's, and I hope to get at them soon - and after reading microfilm copies through December 31st, 1892 I have three stenographer's notebooks full of accounts of dances held in this area alone, and several accounts contained 'Order of Dances'.

Among the more interesting bits of data thus gleaned are an account of a Kitchen Junket to end all Kitchen Junkets, which you will be reading about in this magazine real soon; and the fact that the next town south of Keene - Swanzey - celebrated yearly a night of dancing which they called "The Old Line Dance" featuring contra dances as you would expect from its name. One quadrille and one waltz were danced, the rest all being contras, with the first one being 'Money Musk'.

The 'Double Lanciers' seemed to be a prime favorite with the dancers of Keene in those days and the 'Oxford Minuet' was the round dance hit of the period.

Yes, it's fun to hunt, and this page has been written with the idea in mind of interesting others in trying their hand at the same kind of thing. I'll gladly swap information with anyone who does so.

Sincerely

Ralph



A BRITON LOOKS AGAIN

by DR HUGH THURSTON

A few Junkets ago I explained how past contras divide fairly naturally into two types - the really old ones before 1850 (to be exact, about 1780 to 1820) and the not-so-old ones after 1850. Most of the well-known ones are not-so-old, though 'Money Musk' and half a dozen others do go back to the earlier period. Since then I've been looking through as many documants from the first period as I can lay my hands on (with the help of Ralph, Dick Castner and Professor S. Foster Damon). This is a warning to anyone who believes that history is bunk or dry, to stop reading here. I've numbered paragraphs according to the documants they deal with, as a kind of reference-system. Numbers denote MSS; letters denote printed books.

(1) The earliest document is dated Feb. 12th, 1783; belonged to Clement Weeks of Greenland, N.H. and

contains fifty-four dances, gross. The net total is a little less: Mr Weeks wrote a few out twice. The number of titles is still less, because several times two different dances have the same name - three dances are called 'Lily'. Not many of the dances seem to have had a long life. The only ones which occur later in my list are:

'College Hornpipe 2, 5, M
 Jack's Alive E
 Allemande Swiss 2, 3, 5, M
 Soldier's Joy 2, 5, B, I, J
 Boston's Delight 4
 The Lily' E

The 'College Hornpipe' and 'Soldier's Joy' are not the same as the dances of these names in the later period. Only one of Week's three 'Lilies' crops up again.

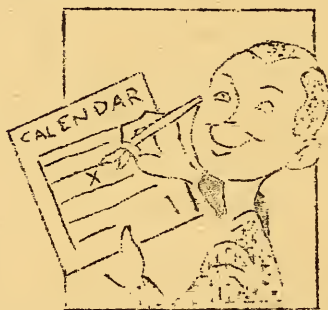
(2) Next is Asa Willcox's Book of Figures, 1793, found in a Connecticut attic; it contains forty contras (and three cotillions). Mr Willcox seems to have been more in the main stream of events than Mr Weeks: twenty-eight of his dances occur later. It would take too long to list all of them, but here are the documents they come in: six in 3, twelve in 5, ten in B, six in J, three in L, twelve in M, and one each in 4, 5, I, and K - though the singletons are scarcely worth listing. There are also of course, the three we saw earlier in (1). I haven't counted 'Fisher's Hornpipe', which occurs so often that its appearance in any particular place doesn't amount to much.

We mustn't jump to the conclusion that the greatest number of shared dances means the greatest resemblance with the Willcox MS; we must allow for the different sizes of the documents. For instance, 5 and M each have twelve Willcox dances, but M contains 223 dances altogether, whereas 5 (the Shepley MS) has only fifty-five. This is an unusually high proportion for two first-period documents to share - though it would not be at all remarkable in the second period.

(3) Next comes the Mussey call-book, which ends

"from Thos. or Moses Mussey to his sister Betsy about 1795, mother of Moses Noyes", though it also says "Lucy Mussey's book, before 1790", both remarks being pencilled in. It has forty-two dances; five occur again in 5, five in M, and three in I. Again, I have left out one common dance; this time 'Chorus Jig'.

(4) Next we have a MS with the name "Jos^e_p Merrill Topsham, November 17th, 1795" the original document is a handmade notebook, property of the Pejepscot Historical Society in Brunswick, Maine. There are twenty-four numbered dances, followed by six unnumbered ones "written in what seems to be the same hand but different ink and less carefully done" to quote a remark written presumably, by the copier. The last six dances are: 'Don Fisco' and 'The Doubtful Shepherd', which are also in 2; 'Faithful Shepherd' which is in 3, B, and M; the two we found in 1; and 'Fischer's Hornpipe'. This, incidently, is a correct spelling, though Mr Fischer was later anglicized to Fisher. Thus these six dances are old friends. But the first twenty-four are new to America. They are in fact, the dances in a British annual publication: the 1793 edition of Thompson. Six of them occur later (in A and M).



Through most of the eighteenth century many English music publishers each produced annual volumes of "Twenty-four New Country Dances For the Year so-and-so"; Thompson's were one of them. If you do historical English country dancing (i.e. Playford &c) you will know the 'Apted Book', containing 'The Dressed Ship', 'Tandango', and so on. These are reconstructions of dances selected from Thompson's collections for 1773 through 1780, together with some from a simi-

lar firm (Straight).

Here we have a link between English and American dancing: a couple of dozen English dances enter the American repertoire. There is also a link with Scotland, not direct, but quite interesting; not with eighteenth century dancing, but with twentieth century dancing. Besides the annual two-dozens, some music publishers produced collections each of 200 dances. Thompson's produced four, the first in 1751 (reprinted 1758). In 1947 and 1949 the Royal Scottish Country Dance Society published reconstructions of six dances from it: 'Miss Nancy Frowns', 'She's O'er Young to Marry Yet', 'The Bonniest Lass In All the World', 'Jemmy's Fancy', 'Lamb Skinnet', and 'The Thatched House'. They became quite popular among Royal Scottish Country Dancers, especially the first, second, and fifth. There is nothing particularly Scottish about them - none of the figures, for instance, like "set to and turn corners and reels of three at the sides", which occur in Scottish dances but not in English (or American) ones. Nor do they seem as lively as a real Scottish dance. The person who, according to a past 'Junket', didn't like Yankee dances because they were "too much stand still, too much back and up" should give "Lamb Skinnet" a wide berth: it is a 32 measure dance in which the second couple do nothing for twenty-four measures, and the third couple do nothing at all. The title page of the book reads "Complete Collection of 200 Favorite Country Dances Performed at Court, Bath, Tonbridge, and All Public Assemblies". - no mention of any Scottish venue. (The Court did not meet in Scotland at this time - the Jacobite rising had been suppressed in 1746, and no British monarch visited Scotland until George IV (wearing tights under his kilt) did so in 1826). To fit Scottish-style steps the music has had to be altered in all but 'Lamb Skinnet' and 'Miss Nancy Frowns'. The tunes 'The Bonniest Lass In All the World', 'Jemmy's Fancy' and 'The Thatched House', have been replaced by 'Miss Cox's Strathspey', 'Lord Sea-



forth', and 'McVicar's Strathspey' respectively; and the rhythm of 'She's O'er Young to Marry Yet' has been altered. These changes, together with the spelling "ower" for "O'er", and the translation of 'Jemmy' into 'Jimmy' and of 'The Thatch'd House' into 'The Theekit Hoose' certainly give the dances a Scottish look. There are some who (presumably being familiar with Burn's "Wee sleekit cowering timorous beastie" and such) think that "lamb skinnit" is a Scottish term for something or other - "skinned lamb" presumably. It is in fact the anglicized form of 'Lansquenet', a French card game popular at the time. ("Lansquenet" in French actually means a kind of soldier, and is a gallicized form of the German word "Lanzknecht"). The dance is actually called "Lansquenet" in the 1751 printing. But this all adds up to the fact that some Scots today do dances of the same type as Americans did yesterday.

(5) We seem to have drifted away from contras to etymology (one of the fascinating things about dance history is the number of odd by-ways it leads to), so let us get back to our next manuscript, that of Nancy Shepley of Pepperell, Mass. the date of which according to Professor Damon, is about 1795. Dances occur later in B (eight), J (six), L (six), and M (thirty-one). This means that of the fifty-five dances in the Shepley MS no fewer than forty-three are in Otsego - which we shall see later is a composite compilation, and in my reference system is made up of J+L+M - Further, in phraseology, Shepley is much more like a book than a typical MS. These facts would both be accounted for if Nancy Shepley had actually got hold of one of the sources from which Otsego was compiled, and if her manuscript was a copy thereof: what gives a MS its characteristic look is that usually the descriptions are in the ~~writers~~ own words. There is often some pretty folksy spelling and punctuation, too. To illustrate this, let us have a look at 'Allemande Swiss' as des-



cribed in various sources:-

Weeks MS (1) Allez man de Swiss

Allez man with the second lady $\frac{+}{+}$ the lady with the second man $\frac{+}{+}$ lead down $\frac{+}{+}$ 2d cou. do the same $\frac{+}{+}$ hands round six $\frac{+}{+}$ right and left at top.

Willcox MS (2) Alemand Swiss

First gentm. alemand with second lady his partner with second gentm. lead down two couple up again cast down one couple six hands half round back again right & left at top.

Russey MS (3) Alamand Swiss

The first gent. alamand with the second lady & first lady with 2nd gentleman. down in the middle up again, cast off 1 couple, 4 hands half round back again right and left.

Merrill MS (4) Allemand Twist

The first gentleman allemand with the second lady the first lady do the same down the middle up again, cast off; one couple right and left.

Shepley MS (5) Allemand Swiss

First gent. allemand reverse with 2d lady his partner the same with second gent. lead down 2 coup. up again, cast off down 1 coup. hands 6 half round, back again, right & left.

Otsego (M) Allemand Swiss

First gentleman allamand reversed with second lady, second gentleman do the same with first lady, lead down two couple, up again, cast off one couple, six hands half round, back again, right and left.

This also shows the extent to which descriptions

vary from source to source - and the dances themselves: you'll notice that the Mussey version has 'circle four' and the Merrill version nothing where the others have 'circle six'. The resemblance between the Shepley and Otsego versions is striking. In other dances it is even more striking: 'Sixteenth of May', for instance, is word-for-word the same in the two documents.

The reasons why I don't think that Nancy Shepley copied the dances out of Otsego itself are (1) Otsego is dated 1808, and Professor Damon's dating of Shepley is hardly likely to be 13 years out, and (2) the dances in Otsego are in alphabetical order, so if they were copied the copy would almost certainly be in alphabetical order too.



(6) Our next MS, Ruth Parker's is a good bit later - 1802. In fact, we are now out of chronological order, because there are some books before this. But it is convenient to keep the MSS together. Out of four teen dances, only four occur again, three of them in M and all with variations. So this manuscript is rather individual.

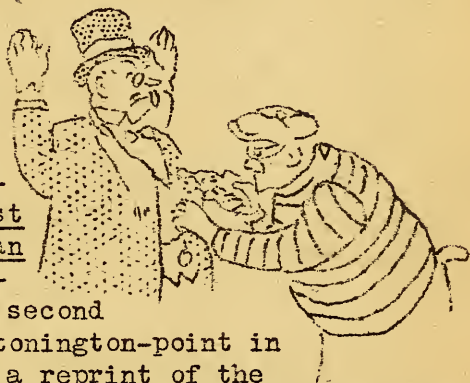
(A) I have not seen the first American dance book published in Providence, R. I. in 1788, by the famous John Griffith - for more information about him see S. Foster Damon's History of Square Dancing. According to this pamphlet, the second dance book was a complete re writing, retaining only four dances from the first book - one of which was 'Fisher's Hornpipe'. It was re printed a number of times, the first printing being at Northampton, Mass. in 1794, and containing thirty-two dances. A reprint at Worcester in 1800 lacks the last three ('Step to Ireland', 'La Theodore', and 'Dunklin House'). The appendix to a song-book called The Sky-

lark or Gentleman's and Ladies' Complete Songster
Containing a Collection of the Newest Cotillions and
Country Dances, consists of the original edition plus
 six dances (at the end) taken word-for-word from 4 -
 i.e. as we have seen, eventually from the English book
 Thompson 1793. These dances appear later in M (1808),
 so they seem to have had a long life in the country of
 their adoption.

The appendix to another song-book called The Echo
or Federal Songster (1798) consists of seventeen dan-
 ces selected from Griffith's book. Finally, another re
 print - Worcester, 1800 - a copy of which is in the
 New York Public Library, consists of all the dances in
 the original edition, plus the six English ones, plus
 twenty-nine out of thirty-six dances in F. Sorting out
 Griffith's publications is as much book history as it
 is dance history.

Later occurrences include eleven in B, ten in F,
 and eighteen in M.

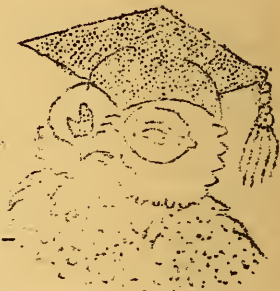
(B) The next book
 makes the Griffith situa-
 tion even more complica-
 ted. It is The Gentle-
man's and Ladies' Compan-
ion; Containing the Newest
Cotillions and Country Dan-
ces, and appeared in Nor-
 wich, Conn. in 1798; the second



(identical) edition at Stonington-point in
 the same year. It is not a reprint of the
 Griffith book, but the first eleven dances are taken
 word-for-word from it. These dances occur in other pla-
 ces too; in fact, they (and the twelfth dance) seem to
 be generally popular. 'Fisher's Hornpipe' is one of
 them. Another is 'Allemand Swiss', but not the same as
 before; you'll find it on page 32 of Northern Junket,
 vol. 5, no. 10, if you want to compare the two. In A,
 it appeared as "Allemand Swiss" (with a new figure)" -
 but B leaves out the phrase "(with a new figure)". M
 gives both Allemand Swisses.

The next thirty-eight dances are pretty well B's own: only two of them occur in other documents on my list - 'Constancy' (A,E,M) and 'Maid of the Oak' (5,M). Then come a batch of ten dances eight of which occur elsewhere - in fact seven of them occur in I. Of the remaining eighteen dances, all but four are in B only. The later occurrence list is D, three; E, three; F, three; J, four; L, four; M, twelve; plus, as usual, 'Fishers Hornpipe'.

This book contains the first American description I've seen of a Money Musk, but it is not the famous dance of that name. It consists of a circle six, a balance and turn by the first two men, ditto by the girls, and the usual down-the-middle-and-up-and-cast-off-and-right-and-left ending. There is another 'Money Musk' in D and F, and yet another in G; but not til H (1803) do we meet the well-known one.



(C) I got out of order by one year in order to keep the Griffith books and the ones which crib from them together. Let us go back now to 1797, to The American Ladies Pocket Book. This is another import - twelve out of the fifteen dances come from Thompson 1796 (which contains only twelve dances instead of the usual twenty-four). None of the fifteen seem to occur again. I don't know where the odd three came from.

(D) A New Collection of Country Dances for the Use of Dancing Assemblies, 1799, Leominster, Mass. contains twenty-four dances. It starts right in with Fisher's Hornpipe'; and most of the dances seem to be fairly common. However, the only book which shares more than three dances with this one is F, which shares eleven - nearly half. Most of them are pretty well word-for-word copies too.

(E) In the same year, 1799, appeared A Collection of Contra Dances of Late, Approved, and Fashionable Figures, Walpole, N.H. (I wonder just how a figure be-

came "approved". "Late", of course, meant "recent"). This is another import, in part. Of the first twenty dances, sixteen are from Thompson, 1794. The Thompson I saw, had a few pages torn away, so the chances are that the other four were on them, and that Walpole starts simply with a copy of the Thompson book. (It seems to have taken five years for them to get into print in America). Further, the last nine dances in Walpole, are straight from A: they are the 1st, 3rd, 4th, 5th, 7th, 10th, 15th, 16th, and 18th dances in A, respectively. So the author seems to have gone through the first eighteen dances in A, selected half of them, and written them down (word-for-word) in the actual order in which they appeared in A. Between the first twenty and the last nine dances there are twenty more which seem not particularly common and not particularly rare. Of the dances from Thompson, sixteen appear later in Otsego (1808), so again English dances seem to have gotten well into the American repertoire.

(F) Next we have A New Collection of Country Dances for 1799, by John Burbank, published in 1800 in Brookfield, Mass. As we saw under A, nearly all of these got incorporated in one of the A reprints (word-for-word and in the same order). The ones left out are 'Marchioness' (which Burbank spells "Marsheonis"), 'The Orange Tree', 'Cornplanter', 'The Humour of Boston', 'All Goes Right', 'Boston Assembly', and 'Washington Forever'. Of these, the last five were already in A, and there was another dance called 'The Orange Tree' already in A.

Why 'Marchioness' got left out I don't know. (And, although 'Sea Flower' was already in A it was not left out, so this particular version of A contains 'Sea Flower' twice).



(F) Shares ten dances with H and six with J.

(G) A Choice Collection of Contra Dances, Principally Composed by P. Rice, for the Use of Dancing Schools, Harvard, Mass. was published in 1801 and cost

10#. I wish they could do them at that price today. Not many of Mr. Rice's twenty-six dances caught on. With one exception, 'Humours of the Priest-house' - those few dances from this book which are heard of again had occurred already in earlier books, and so presumably are not among Mr Rice's own compositions. He seemed to like the popular tunes - nearly all his titles are familiar, but often to unfamiliar figures. He has for instance, an 'Opera Reel' and a 'Money Musk' but quite unlike the usual ones. He was fond of the rigadon step - it comes five times in his 'Money Musk'.

There is a dance called 'New Jersey' which appeared in B and D - and will appear again in J and K. Rice seems to have thought it was for only one state to have a dance; in his book he included (besides 'New Jersey') 'New Hampshire', 'Massachusetts', 'Rhode Island', 'Maryland', 'Connecticut', 'New York', 'Pennsylvania', 'Delaware', 'Virginia', 'North of South Carolina', 'Georgia', 'Vermont', and 'Kentucky'. These are all the states which had joined the Union by 1792. Tennessee joined in 1796, so it looks as though perhaps the dances were composed between 1792 and 1796, even though the book was not published until 1801. Unless Rice just forgot about Tennessee.

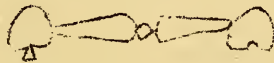
(H) Now we come to the biggest book yet. There are eighty four dances in The Ladies and Gentleman's Companion, containing the Newest Cotillions and Country Dances, adapted to the Capacity of New Beginners and those who have made considerable Progress in their Course, to which are added Instances of Ill Manners to be Carefully Avoided by the Youth of Both Sexes, Dedham, Mass.

1803. The bit about ill manners was cribbed from Griffith. Considering how big the book is, there



are remarkably few dances of any particular interest. There is, however, a useful list of definitions. The first is:- "Alamand - is to put one hand behind and reach the other out sideways, matching another's presented in like manner, the arms interweaving with them."

Scottish dancers will recognize this as the "Tulloch Swing" position, and German dancers as "Ruckenfassung". The allemande is an interesting figure - or perhaps I should say an "interesting term", for the word has denoted more than one figure in the history of the dance. The first description I've seen of it is in an English text book dated 1767, written by Matthew Welch, or rather drawn by him, for the figures are described by diagrams. This particular grip is not too easy to draw, and when I first saw Welch's diagram I thought he was trying to show an ordinary crossed-hand hold. But another look makes an attempt at a picture of a Tulloch hold more likely. The diagram is something like this:-



(Welch denoted his dancers by spades, clubs, hearts, and diamonds). Now, the clear American description, showing that this hold did actually exist in country dancing makes it practically certain. In England we find phrases like "turn corners with the allemande"; in America (in K, to be precise), we find "allemande contrary corners". Later on - after 1800 - we find another figure called allemande in England: in a book by G.M.S. Chivers (1822) it is described as "turn your partner under your arm". This figure is actually a quadrille figure - but several figures found their way from quadrilles into country dancing in the course of time (ladies chain is another), so we need not be surprised at that. Its correct name is "pas d'allamande" and the more careful writers used that. It is not easy to tell just when the new meaning came in. Lots of phrases, such as "first gentleman allemand with the second lady" could apply to either. So it is interesting to see the figures surviving in Am-

erica - the description crops up again in Saltator, 1807. Professor Damon says that Griffith's "allemand" signifies the "pas d'allemande", but he gives no evidence for this, and I think he is wrong.

America has a striking variation I haven't seen in English books: "allemande reversed". Presumably one takes an allemande position and then turns the other way (e.g. anti-clockwise if right arms are linked) so that both dancers go backwards - as happens in the Norwegian schottische 'Gamal Reinlander'.

Two more variations are the "first lady allemande round the second and third ladies" (which comes in 1) and "first, third, and fourth couple allemande round the second couple" (which comes in 5). These two look a bit odd, and it's possible that "allemande" meant something else there. The word certainly acquired a lot of meanings in the course of time. Besides the two mentioned above and the one familiar in square dancing, it also meant "back-to-back" in the writings of the English dancing master Thomas Wilson (and, as far as I know, only in his writings): and in nineteenth century Scotland there arose an attractive figure of this name, in the course of which two couples change places. It was found in three traditional dances (I believe that the American term is "survival dances") - 'Peggy's Love', 'The Duthess of Atholl's Slipper', and 'The Shepherd's Crook'. They are all strathspeys (and, incidently, all among my favorite dances).

Other definitions are : Breza - cast; circinate - hands round; demi-circinate - hands round halfway and back again; dance address - balance (it actually says "perform a set step as the Ballotte"); olivettes - a reel of three; mullinett - hands across; pousette - the usual one ("to give both hands to partners by couples, and dance round each other in the time of right and left; promenade - one, or two hand turn; choir - all the dancers in the set.

(to be continued)

A LIVING TRADITION

by ED MOODY



Yes, the fiddler and his boys were there - ready and willing. The guests - personal friends of mine hostess and host and also many of the townspeople - came in family groups, or in vehicles full of happily comrades. The reception line formed at the appointed hour and all present leisurely filed past, extending congratulations and best wishes. Probably by this time, you have guessed that it was a wedding reception.

To the strains of a beautiful Strauss waltz, the bride and groom took the floor. After the usual proper period of their dancing alone, others joined them, until the floor was comfortably filled. Automatically, and without urging, a contra line formed and the groom announced Lady Walpole's Reel. The music started, the dance began, and continued until the last inactive had become active, then stopped. No prompter; no caller; but a contra danced as it should be - on the music with everybody in step: a sight rarely seen in this day and age.

In the anteroom, heaps of delicious sandwiches and plate upon plate of fancy iced caked, etc. plus gallons of fruit punch, were available to cool the hot

and satisfy the hungry.

Following the contra, sets formed for quadrilles. Each set had its own prompter, so several patterns were being done simultaneously to such music as Haste To the Wedding, Soldiers Joy or My Love Is But A Lassie yet. The groom prompted the "Wedding Quadrille" for his set, but other prompters who had never had a wedding, or had had one too long ago to remember that special number, used other patterns in true New England style.

Flowing as smoothly as one of our mountain brooks the program moved on to Thomas Jig, prompted by one of New England's finest for the benefit of those who were unfamiliar with "turn country" cousins".

Then the cutting of the wedding cake. By ancient custom the bride and groom, with swords, cut themselves a slice and ate it. Then all present gathered round to get their piece - the unmarried girls to take home and put under their pillow with a wish before they went to sleep, and the older married folks to eat on the spot. Then the bride threw her bridal bouquet over her shoulder to the group of young spinsters set to catch it.

Now, as the strains of Money Musk came from the fiddler's corner, the folks lined up, counted themselves off - with the bride and groom at the head of one set. Again we got along without benefit of prompter - and that grand old contra was a splendid spectacle to see as it was danced in perfect time and without a mistake from beginning to end.

About here, families with small, weary children began taking their leave, but the others stayed for another set of quadrilles, prompted as before from the floor, with each set having its own prompter who took the dancers through all three figures of the set. Then it was time for the last waltz.

All this didn't happen seventy-five or a hundred

years ago - it happened in the Chester, New Hampshire, Town Hall on September 22, 1957, at the wedding reception of Cynthia & Dudley Laufman.

Each and every guest salutes the Laufmans for the beautiful simplicity of a long to be remembered TRADITIONAL NEW ENGLAND FESTIVITY.

XX



by HOWARD M. SMITH

The Potsdam Polka Dots are fortunate to be living near the U.S. - Canadian border, because we can dance back and forth with our nice Canadian neighbors. Our party is called "Canadian Night" when fun and friendship reign supreme. Both Canadian and American leaders choose dances that everyone can enjoy; the idea being not how complicated or high level, but how well the figures are executed and (in true northern custom) the style with which the dances are danced.

The party begins with a half hour of informal dancing, until everyone has arrived. Then the Canadians line up on one side of the hall, and the Americans on the other. The two lines march down the sides to the head of the hall, turn toward the center and meet. When the couples meet, each couple turns to form a single line (Canadian left, American right, thus forming a new line of couples with a Canadian lady and an American gentleman, and an American lady with a Canadian gentleman). The march continues with each person having a new partner, the sets are formed and the

dance begins. Following the first tip, the call is given "Three minutes to get acquainted with those in your set", and throughout the rest of the evening you will hear this call repeated several times. Other methods of exchanging partners are "Scat and Scoot" from the star formation, and also the "promenade free".

Dances used are couples, folk, circles, squares, reels and dances for threes. Refreshments are served about 10:45, then more dancing, then "Good Nights" and the high light of another dancing season is history. Did you ever dance when the call is in French and your partner translates for you? You don't know what you've missed until you have done so.

#####

KILTS, PIPES & TARTANS



The kilts swirled, the bagpipes skirled and the sporrans jounced and it was all as Scottish as haggis or heather or the burr on a Scotsman's tongue.

The Black Watch Highland Regiment from Scotland invaded the Boston Garden, the night of October 1st and from the first trumpet fanfare enchanted a capacity audience of Scots and wish-they-were Scots, with its marches, reels and highland flings.

They paraded up and down the Garden floor to the accompaniment of numerous flashbulbs from amateur photographers - at times it seemed as if every other person there was possessed of a camera with flash attachment - and put on a show that had flare, style, impeccable military discipline, and it was all as redolent

of Scotland as Robbie Burns' poetry and as finished as the product from the Scottish distilleries.

It is a dull sort of man who doesn't respond to a band, to a parade, to a brightly-garbed military outfit, and the audience attending was anything but dull and quiet. Every seat in the Garden was taken and scores of last-minute ticket buyers waited vainly and forlornly in the outer lobby.

One small criticism can be made - the program had the unavoidable fault of being too much of a good thing. There is just so much that one can do with a band, and while bagpipe music is thrilling and inspiring for a time, those not born in the misty highlands, can grow weary of their monotonous drone.

The pipers and drummers in the red Royal Stewart Tartan brought the crowd to its feet as they made their entrance, the white spats or leggings standing out against the floor.

The regimental band was most impressive in its stately marches and brisk regular tempo strides.

The small group of highland dancers did reels and sword dances with an expertness found usually only in the professional dancer.. These intricate, formal, quick-stepping dances, are masculine and vigorous with nothing of the effete. A fitting dance for a soldier.

"SQUARE YOUR SETS"

A Magazine for the Square and Folk Dancer. \$1.50 a year.

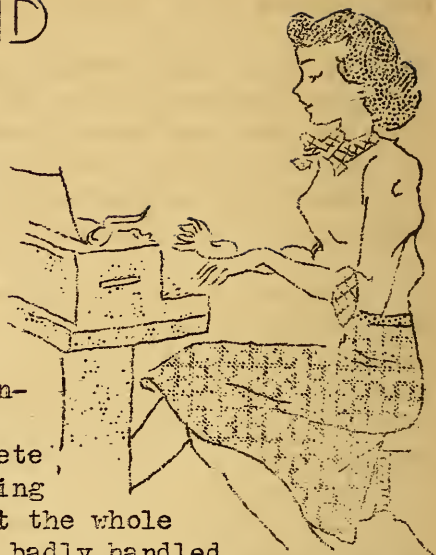
Ray Olson, Editor. 3302 15th St "A" Moline, Ill.
XX
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[illegible]

NEW ZEALAND

REPORTING

by AUDREY FITZGERALD



At the present time, interest in square dancing in New Zealand has waned completely, much to my sorrow. Looking back, it is easy to see that the whole story of square dancing was badly handled out here by many of the Callers. However, it is always easy to be wise afterwards and at least a lesson was learned from the bungling that did occur. I am quite convinced that interest will revive in a year or two's time and the main thing is not to push it too soon. An endeavor is being made this winter to form small clubs again and gradually try to work up once more. A really solid foundation of interested and keen square dancers is necessary, and we will go out of our way wherever possible to foster the interest and make new dancers welcome.

Square dancing came to a "head" so quickly during the years 1950-1953 that everyone was in too big a rush in many cases, to help beginners, and so many callers seemed to be out to have a bigger crowd than his neighbour, with the result that no firm foundation was laid. However, as I have already said, the really interested callers learned a lot from the general mistakes, and will strive to do better next time.

I have been particularly interested to notice articles and items of interest dealing with Scottish Country Dancing in the "Junket". During the past three

years I have taken an active interest in this and find that it takes up a good deal of my time. Clubs are flourishing, and overseas Scottish Country dancers say that the standard of dancing is very high, without losing any of the friendly, relaxed atmosphere, which I feel is a very important part of any recreation.

Each year, during the Christmas vacation, at which time most New Zealanders take their annual holidays, a summer school of country dancing, run very much on the lines of your square dancing schools, is held. Last Christmas, three hundred dancers attended and instructions and classes were held each day, except Sundays, for approximately a fortnight. This is really hard work I might say, as Christmas out here is in the middle of our summer, and the days were very hot indeed. However, the excellent instructions, the opportunity of meeting dancers from all over New Zealand, and the general holiday atmosphere all made the Summer School of Scottish Country Dancing a wonderful occasion.



I am a member of the Wellington Scottish Country Dance Club and each year we present a demonstration of country dancing at the annual Scot's Ball to an audience of 1,000 or more. Last year we danced "Prince Charles of Edinburgh" for the first time in New Zealand, and it was very well received. The dance reminds me very much of our square dances, and for once my "corner" seems to be in the right place - on my right! As is customary here, we danced for the demonstration - a reel, strathspey, and a jig.

Quite frequently we are called upon to give demonstrations and I feel that this is an excellent way to bring the dancing to the notice of the general public. In this way we have received a number of new members -

people who have watched a demonstration and got the urge to join in. On one occasion last year we demonstrated along with presentations from the Irish, Dutch, Polish and Maori dancers - very effective.

Winter is settling in here, making dancing even more popular. Last weekend gave us a holiday - the Monday is a general holiday for the Queen's Birthday. I flew across to the South Island and spend the weekend in a most beautiful spot - the Marlborough Sounds. The Sounds are comparatively isolated, and in most parts the only means of transportation is by small motor launches. The bush and waterways are truly beautiful and the fishing is excellent.

The Sounds residents are keen dancers, often traveling many, many miles in order to enjoy a dance. It is one of the few districts where the Lancers is always featured on the programme. Of course the whole family goes to a dance, and when the little ones drop off to sleep, they are taken out to the launch and put into bunks with locked sides, and left to sleep.

At long, long last, I am enclosing the copy of the Maori Stick Games that I promised you so long ago. I have endeavoured to give the pronunciation of the various words, but can't guarantee that I have done so 100 percent correctly. You will see that it is very, very much like the Lummy Sticks you published in a copy of Northern Junket some time back.

(ed. note: We'll publish them next issue).

~~~~~

### DANCES FROM WOODLAND

Greatly enlarged and revised edition. Contains calls for 43 dances and 63 tunes, mostly in forms not generally known. \$1.00 postpaid from

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~~~~~



SIZE OF DANCING AREA: A hall barely large enough has advantages over a vast space, especially when there's to be instruction. (1) Leaders and demonstrators can more easily communicate, and (2) by simply being physically close to each other, dancers develop group feeling (empathy). Thus it is often preferable not to fold back the partition between gymnasias. Caller Jack McKay of San Francisco, is proud of his ornamental partition, mounted on casters; with this he adjusts the size of his hall.

IN SUMMER WE LIKE TO DANCE OUTDOORS; indeed where there's general knowledge of American squares and contras, outdoors is fine for both walking them and dancing them. But when a large group is to be instructed in fundamentals or in details; or when spectators or saboteurs are a problem, then consider operating indoors, at least until the series of dancing occasions gains in stature. The relatively new or meek leader has the most to gain.

"CIRCUMSTANCES ALTER CASES" and there's yet another factor to consider. Often an outdoor function is necessarily open to all comers. Some glibly say that all dances should be open. But the truth is that there are pros and cons as well as local "circumstances". Here is scope for someone to write an essay.

CLOCKWISE! SCHMOCKWISE! Visualizing clocks tires me. Couldn't we be told to proceed round the hall in COMMON DIRECTION or REVERSE DIRECTION? In a very few words the latter idea can be distinguished from "walking backward".

ALSO, might not a couple or an individual dancer be instructed to revolve to the RIGHT, or to the LEFT? If soldiers can understand "right about, face!" so can dancers.

WORD WANTED. Leaders who prepare themselves before meeting a group - bless them! - need a word; an educational psychologist couldn't furnish it. Can you?

HERE'S THE SITUATION: a leader contemplates teaching COTTON EYE JOE. It has four parts:

heel-and-toe, etc chug step (or variant)
solo two-step (or walk) Couple two-step

The chug step is manifestly difficult. But the leader has two-stepped with his partner so often that he does not anticipate the trouble his dancers will have with this fourth and last part. If he took stock, perhaps he would plan a routine including schottische in ballroom position - just before CEJ, or even instead of it.

SHALL WE SAY THAT THE REEF OF COTTON EYE JOE is the two-stepping in couples? As the helmsman of a ship must know where are the deceptive reefs and the channels through or around them, just so the well rehearsed leader of dancing must know where his sea looks smooth, but may trap those whom he pilots - and himself.

ANOTHER REEF is the sevens of MAKAZICE. At worst, leaders neatly and comfortably do sevens in their sleep - but permit neophytes to take eight or nine painfully long steps instead of fourteen tiny and rewarding ones. By not offering jolly but deliberate warning, they unwittingly add to that list too long now to publish: "WAYS TO KILL FOLK DANCING".

ED MOODY HAS CORRECTLY DEPLORED lengthy discussion of "What is the right way to balance?" There are many ways, each correct at some time or place. Conceding that, we may still ask, "Does it matter on which foot one starts to balance?" Yes, starting the balance by stepping on the right foot is usually more convenient, because whatever follows - buzz-step swing, the turn of Pat'nella or a Playford figure - is best started with the right foot on an accented musical note - and right foot will be available for such only if the preceding balance started with right foot. Further and secondly, if both partners start on the same foot the action feels better to them and looks better to others. If this is regimentation, so is the custom of performing only one dance or routine in one hall at one time. Exceptions to all this include the man's part of SUSAN'S GAVOTTE, and some situations in Scottish country dancing.

THE GUEST LEADER AT A WORKSHOP will be happier and more helpful if briefed two or three weeks in advance. Has the hall pillars, accoustical problems, or other peculiarities? What is the tentative schedule of events? Will the occasion have a theme? What theme? What is the level of experience of the dancers? Of what routines and traditions have they already knowledge? So much for what the leader will expect.

AND WHAT DO THE DANCERS HOPE FOR? An International hash? If not, then in what dances or idioms would they like instruction? Review? Polishing? If singing, gaming, craft work or costume study is planned, what part do they hope the invited leader to play?

NO ONE DENIES that assembling such data is a burden; indeed, complete answers develop only as minds meet on the spot. But "good times are planned!"

A NATIONALLY KNOWN LEADER IS EXERCISED about an even broader phase of planning. He complained that on three engagements, each in a different community, he was expected to suggest decorations, schedule of events, seasoning of the meat and much else - after he

arrived. But a single human, during one weekend can do only limited consulting if he also leads dancing and gets proper rest. A group should do most of its own housekeeping, etc; or hire the leader for a planning session, occuring three or four weeks before the workshop itself.

BUT WHO CAN SWEAR that the escutcheon of this leader is unblemished? Was he entitled to doze in a morris chair till the day of the workshop? Or should he have questioned and informed the group?

WOULD A QUESTIONNAIRE or checklist encourage and speed such exchange? If you'd like to help prepare such for publication, this column will put you in touch of others of like mind.

ORGANIZING FOLK DANCING AND LEADING IT are concisely discussed by Leslie Hawerth in a series called "Regaining Traditional Dance". There are few pages and on each page a dozen suggestions. Some of the ideas may never have been voiced in America. Send two dollars in bills to English Dance and Song, 2 Regent's Park Road, London, N.W. 1, England; order a "16 month membership starting with the issue of May/June 1957". Postage to England: surface, 1 ounce, 8 ¢; air, $\frac{1}{2}$ ounce 15¢.

TWO ADVANTAGES OF THE CLOSED GROUP: (1) No dancer need relearn Miserlou - or anything else - week after week. (2) In the lack of such boredom, dancers turn over less rapidly; that is, the average dancer remains in the group say two years rather than two months.

WE ONCE THOUGHT: "How can people be so selfish as to bar 'guests'? On the contrary, many closed groups groom themselves technically and emotionally to serve others - by holding 'open house', say monthly; occasionally helping the blind, aged, etc. to dance; or sponsoring a beginners' class. Members of the sponsoring group take turns at being host-pilots.

BINDERS FOR BACK ISSUES OF SQUARE DANCE MAGAZINES. For those callers and dancers who save their back is-

sues of Northern Junket, or other dance publications, here is a hint for keeping them together and clean. You can find in many grocery stores and supermarkets, binders designed for a series of cook books entitled "Cooking Magic". They come packed two to a box and can be assembled in just a couple of minutes. Each binder holds 12 issues and sells for \$.99 per box of 2. This is a considerable saving over square dance publication binders at \$1.50 or more each.

THROUGH FOLKSCPELLANY any numbers of contributors can serve the common cause. Write Vern Steensland, 417 Waverly Ave. Syracuse 10, N.Y. This column also appears in The Folk & Square Dance Bulletin.

RICKEY HOLDEN

TOURS

Rickey Holden, square dance caller, known internationally as the "Texas Whirlwind", begins on November 1, 1957 a 'round the world tour to countries in the Far East, Middle East and Europe. Purpose of the trip is to exchange information and experience on square and folk dancing in particular as well as recreation and leisure-time activities in general.

Specific objectives are to see folk dances of many countries in their native habitat, to exchange authentic dances with music which may have special interest to peoples of other countries; to meet folk dance and music people for exchange of dances and ideas; and to learn what role folk and square dancing plays as a social resource for living



and world understanding in the countries visited.

The itinerary starts in Japan for three weeks, thence to Taiwan (Formosa) for three weeks, thence around the world and will probably include the following: Burma, Cambodia, Ceylon, Egypt, Hong Kong, India, Indonesia, Iran, Iraq, Japan, Jordan, Laos, Lebanon, Malaya, Nepal, Pakistan, Philippines, Singapore, Syria, Taiwan, Thailand, Turkey and Viet Nam. On the way back he'll stop briefly in Belgium, England, France, Germany, Greece, Ireland, Italy, Netherlands, Scotland & Switzerland.

For the past ten years Rickey Holden has been calling for square dances and festivals, conducting workshops, summer institutes, and giving courses to callers and leaders throughout the United States and Canada. In February and March, 1957, he completed a 12,000 mile tour through 12 Caribbean, South and Central American countries, working with square dancers in Spanish and French, as well as English.

Rickey Holden has recorded his calls on both Folkcraft and MacGregor labels. He is author of a study on contra dances, and a book dealing with the Art and Science of square dance calling.

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MUSICIANS

AT THE COUNTRY DANCE

When we were younger, we used to go
Out to the spring-floored studio barn
Surrounded by towering, air-scented pines,
And within earshot of the waterflow.

We danced away a Saturday night
With the well-dressed summer people
And lumbermen, considered local.
O we danced to our delight.

To Money Musk we did a shuffle clog.
Two fiddlers encouraged their violins,
And a string bass player happily grinned
As his instrument sang a deep-throated song.

A piano player's shoulders swayed
With the music in dancers' heels,
And a prompter sang the jigs and reels
To the music his musicians made.

A steel-gray haired accordion player
Coaxed forth from his instrument
A high-pitched stacatto, that sent
Thrills through the dancers there.

The music echoed to the river
From the barn in the echoing pines,
And we danced away our Saturday times,
In the days when we were younger.

DUDLEY LAUFMAN

SQUARE DANCE

NANCY'S FANCY

Pretty much the way Don Armstrong called it at Maine
Camp

Music - Any reel

Intro. chorus figures & ending ad lib

Head two couples forward and back
Side two couples forward and back
All four ladies grand chain
Half way over and swing
Head two ladies chain to the right
And swing the one you've found
Head two couples pass through
Separate around just two
Stand there four in line
Forward eight and back like that
Girls cross over for a left allemande
Allemande left and a right and left grand
Every other lady by every other hand
Meet your partner walk right by
Swing the next one by and by
Then promenade that lady home

Action - twice for heads - twice for sides



THE ROUNDUP

FOLK DANCE INFORMATION

PUBLISHED BY THE FOLK DANCE FEDERATION OF MINNESOTA
NEWS OF MINNESOTA AND SURROUNDING TERRITORY

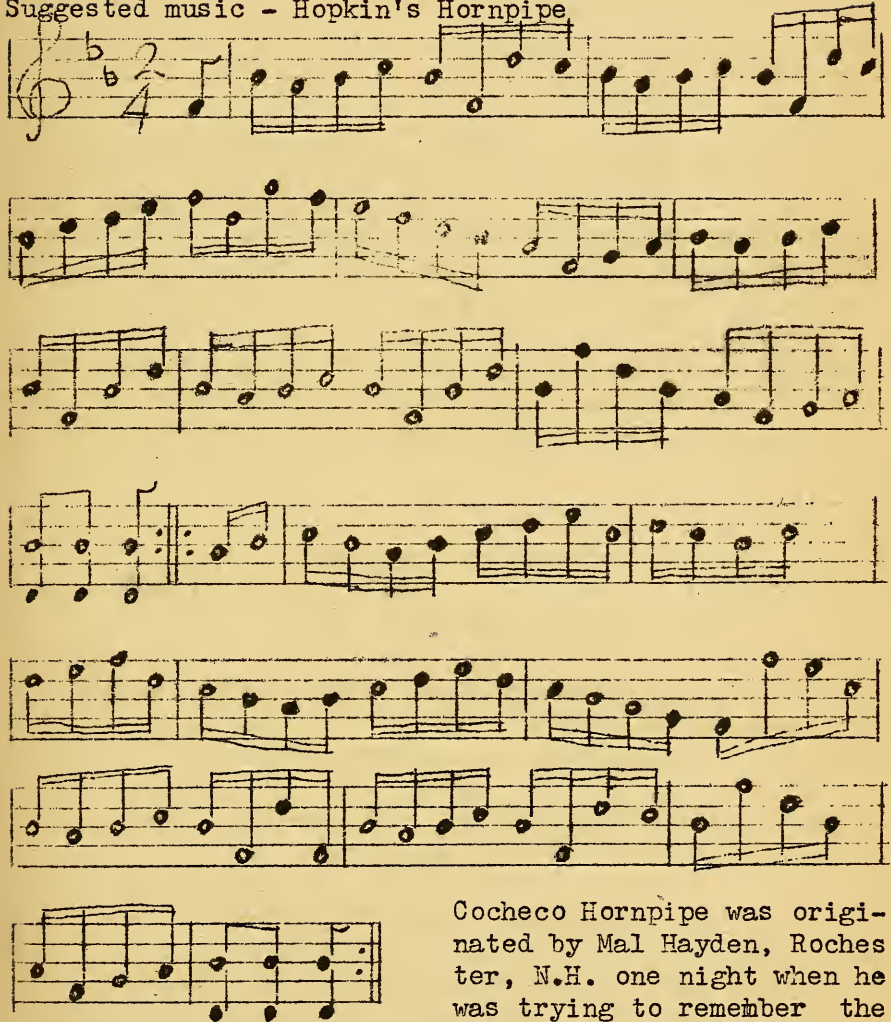
\$2.00 per year

Box 4006 University Station, Minneapolis, Minnesota

CONTRA DANCE

COCHECO HORNPIPE

Suggested music - Hopkin's Hornpipe



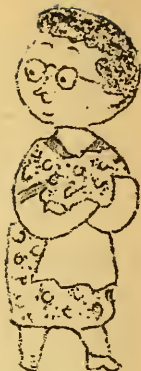
"grand right and left four" sequence of "Queen's Favorite" and came up with the "grand right & left six figure". It is NOT a beginner's contra.

Cochecho Hornpipe was originated by Mal Hayden, Rochester, N.H. one night when he was trying to remember the

COCHICO HORNPIPE

Couples 1-4-7-etc. active
Cross over before dance starts

Balance and swing the one below
Down the center with your partner
Up the outside to place *
Grand right and left six
Right and left four



* "Grand right and left six": Active couples come up the outside of the set to the position they were in at the end of the "swing the one below". They start the grand right figure by giving right hands to the person they swung; at the same time couple 3 give right hands across the set to partners and join in the figure.

The "right and left four" figure is done by the active couples and the one above them - the one they cast off.

VILTIS

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San Diego, California

FOLK DANCE

TANTOLI - Swedish



The Dance

Formation:

In couples. Partners stand side by side, the man on the left, woman on the right, the man with his right arm around his partner's waist, her left hand on his right shoulder. Free hands should be kept on hips.

Part A. (Measure 1) Both place the outside foot forward with the toes raised, and at the same time leaning the body slightly backward; both place the same foot back-

ward, so that the toe touches the floor behind, and at the same time lean the body slightly forward.

(Meas. 2). Beginning with the outside foot, both dance one polka step forward.

(Meas. 3-4). Repeat same as Meas. 1-2 starting with in side foot.

(Meas. 5-8). Repeat dance as in Meas. 1-4.

Part B. Meas. 1-7). Man takes his partner by the waist with both hands, and she puts both hands on his shoulders. In this position they dance around with 14 step-hops, moving clockwise in a small circle, the man starting on left foot and woman on the right.

(Meas. 8). The man lifts his partner high in the air - she helps by jumping - and puts her down on his right side.

Repeat the whole dance from the beginning of Part A. Continue the dance as long as desired.

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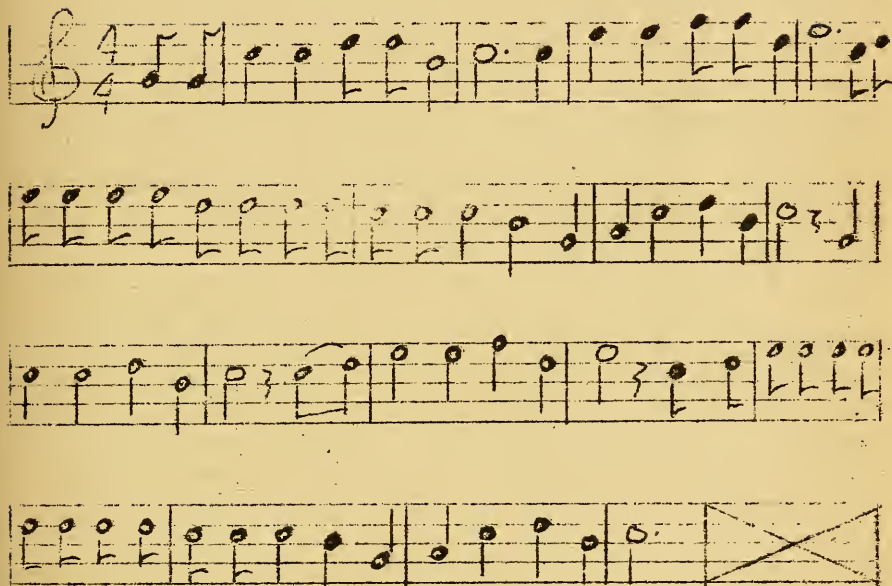
LOY MEMORIAL FUND

The Lawrence V. Loy Memorial Fund has been established in memory of Lawrence V. Loy, who was a nationally recognized square dance leader in Massachusetts. The purpose of the fund is to aid potential leaders who have the qualifications necessary for recreation leadership. In order to qualify the man or woman must like people, and be willing to help them; have a pleasing personality with a sense of humor; and the ability and training to organize a recreational program for a group that he or she may be facing for the first time. A leader must inspire confidence; be able to maintain discipline without appearing to be a martinet; and have the necessary scholastic requirements to qualify as a recreation leader. It is the hope of the Trustees that the Fund will grow so that young people who have aspirations in this direction may be offered scholarships.

XX

FOLK SONG

THREE JOLLY ROGUES OF LYNN



In the good old colony days,
 When we lived under the King
 Lived a miller and a weaver and a little
 Three jolly rogues if Lynn. tailor,

Three jolly rogues of Lynn,
 Three jolly rogues of Lynn,
 Lived a miller and a weaver and a little
 Three jolly rogues of Lynn. tailor,

The miller he stole corn,
 And the weaver he stole yarn,
 And the little tailor he stole broadcloth
 For to keep these three rogues warm.

To keep these three rogues warm,
 To keep these three rogues warm,
 And the little tailor he stole broadcloth
 For to keep these three rogues warm.

The miller he drowned in his dam,
 And the weaver he hanged in his yarn,
 But the Devil got his paw on the little tailor
 With his broadcloth under his arm.

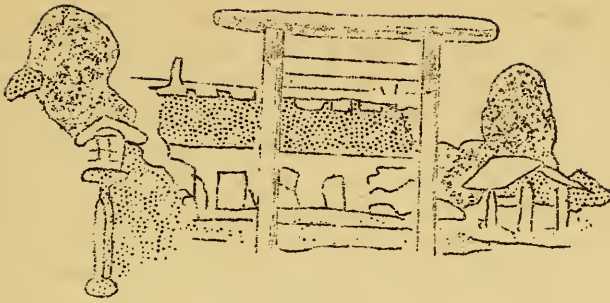
With his broadcloth under his arm,
 With his broadcloth under his arm,
 But the Devil got his paw on the little tailor
 With his broadcloth under his arm.

SQUARE DANCE CLUBS TRY ORGANIZE

For over a year, a group of dancers have been working hard on the idea of an association of clubs. Many exploratory discussion meetings have been held. Although the proposed association is one for dancers, several callers have been asked to express an opinion on the worthiness of such a project. Other areas, such as Oklahoma and California, have been contacted requesting information on their experience with such an idea.

The idea has been cussed and discussed to the extent that now comes the time for definite action. Sunday, October 27, 1957, Bay Path Barn, Boylston, Mass. has been chosen as the time and place for concerted action for or against. Every square and round dance club is invited to send 3 delegates, with the authority to vote, expressing the wishes of the club they represent.

It is very important that every club be represented at this meeting whether for or against. A negative opinion is just as necessary as an affirmative one. Regardless of what any one club thinks of the idea, every club should be represented, out of respect for those who have spent the last year developing the idea.



CONTRAS AND KIMONOS

by RALPH PAGE

- conclusion -

Mentioning the Asahi Shimbun reminds me that I must not bring this account to a close without making note of some of the things that they did for us to make the trip more pleasant and comfortable in every way. None of us will ever live long enough to adequately thank them for all that was done for us.

You will recall that this enormous newspaper paid all of our living expenses from the time we landed in Tokyo until our official tour was ended. In all, this amounted to well over one million yen, which is a good bit of cash in any currency! Yet not once did they ever quibble over anything. Everything that we wished for we got - immediately.

Everything was arranged for in advance; hotel and inn reservations; railway tickets; steamship tickets; bus fare; transportation to and from the teaching classrooms. Meals, sight-seeing trips, meetings with people of local and national prominence. Nothing was left to chance.

All of this they did, and more that they did not have to do. For instance: they did not have to pay all medical expenses for Mary Ann during the only time one

of us was ill; they did not have to arrange a wonderful birthday party for Nelda - the most scrumptious Chinese meal I ever tasted!; they did not have to take us to the Kabuki theatre in Tokyo; they did not have to arrange a fabulous "geisha" party for us in the same city; and most of all, they did not have to set up the grounds of the Akasaka Prince Hotel for our official farewell party, nor to give each of us an outright gift of ¥50.000 at the end of the trip.

A car was at our disposal twenty-four hours a day. About half of the sight-seeing trips we did not take; arguing fatigue as an excuse. This was true, up to a point, but even still was the fact that we hated to feel rushed around from place to place. The famous sights of Japan are too breathtakingly beautiful to do justice to by simply riding past in an automobile. Some trips we did make, of course, and they will always remain in our memories of Japan. Only one side-trip did we not like - the all day train and bus ride to Mount Aso - an active volcano. I wonder if any American newspaper would do as much for a group of visiting Japanese dance teachers? I doubt it very much!

The only slip up of programming came on an overnight train ride to Nagoya. We were supposed to have sleeping accommodations but whoever was in charge of making the reservations waited too long so that when they were made, but one berth was available for six people. This meant that five of us rode in the day-coach section of a crowded and very cold train. It did us no harm; we were beginning to think that the Asahi Shimbun never made mistakes. There must have been other "near misses" but we were not aware of them.



So far I have mentioned only the things that I liked, and perhaps too many of my readers have thought that everything was "sweetness and light" throughout the trip. This was not so. Anyone making a trip to any foreign country with a civilization as different from ours as the Japanese will encounter certain inconveniences. We accepted these differences and inconveniences as graciously as possible. I am sure that the next two or three paragraphs will offend none of our Japanese friends - they are a very understanding people.

I did not care particularly for the co-educational features of the toilet facilities in all places visited. I never got used to the almost total lack of chairs in most places, not to sleeping on the floor. The other members of the troupe marvelled that I was the first or second one up in the morning and now it may be told that the reason for this was two-fold: (1) by 7 a.m. I had such a backache that I was most happy to get up, and (2) former experiences had taught me that if I was not at the breakfast table before Jane and Michael there was a notable lack of food!

I never learned how to keep heel-less slippers on when walking down stairs, and I never became by any means an expert at using them anywhere. I never got accustomed to the constant taking-off-and-putting-on of shoes.

I believe that we could have done an even better job could we have stayed longer in each city visited - say a week - and had the same people each class, each day. Many times the people who attended the morning class were never seen again, and the same might be true of those who came to the afternoon or evening classes. The exception to this was in Sendai, where we stayed three days and 75 percent of the people came to every class. Man, you should have seen the last night's party there!

And now a few quotes from "Thank You Deeply" our official account of the trip prepared so capably by Mary Ann Herman.

"Some of the elements of folk dance we tried to leave in Japan were not so much concern with dance techniques, as with the spirit of the dance. We found practically everywhere teaching and dancing done to counts in great seriousness. We tried to introduce new teaching techniques whereby people would learn the dances quickly to music without counting it out - sort of exposure first to music. Attempts were made to get the dancers to sing as they danced; to use the various shouts and calls as done in the countries of origin. Most of all we tried to get them to relax, smile, and to enjoy the dance with no fear of making mistakes.



*K. Kashi
dancer*

"We tried to show that it wasn't the number of dances a person did, so much as how well he did a few dances, and that it was a constant repetition of the dances that made for improvement in the dance. Rather than teaching basic steps and fundamentals separately, we used instead, folk dances that were simple incorporating these basic skills.

"We tried to impress the philosophy that authentic or traditional folk dances were mostly easy ones meant for community recreation by everyone; that exhibitions and competitions were not healthy for a good folk dance movement.

"We tried to show that leaders should teach what is best for the whole group and community and not what he or she likes, and that while the leader may get tired of teaching the same dances over and over again, it may be just the right thing for the group.

"We tried to show that all dances in books, or brought over by visiting leaders, were worthwhile doing or learning; that just as in any field there were good and bad things, and that a good leader must learn to be discriminating in his choice of materials. We tried to teach methods of sorting out the traditional from the synthetic.

"We tried to show that teachers should not create a teacher-pupil relationship so much, but should try to be a friend, sharing something with another friend; that the dances should be presented as fun.

"We are sure that our teaching techniques were of ten revolutionary (as were some of our observations), but they were all accepted for thoughtful consideration by the Japanese. That they "took" in many areas was manifested in the May 3rd Tokyo Festival and at the Gymnastic meet, and at some of the later areas we taught in during the latter part of the tour.

"One of our interpreters made a sage observation. It was Takeuchi-san who said, "Before you came many danced well, but not all happily; now, all dance happily and well."

And now it comes time for me to embarrass one of the members of our party. I know that he would object most strenuously to the things I am about to write. He is one of the most humble men it has been my privilege to know and wants no credit, praise or recognition for his part in the enterprise, preferring always to stay in the background. Yet he is the one man most responsible for bringing us to Japan. I am speaking now of Mr Earl Buckley, a native of St John, New Brunswick, Canada, & for several years associated with the National Committee YMCA's of Japan.



*Gift from
"Mushan"*

A graduate of Springfield (Mass) YMCA College he had studied at Folk Dance House and attended one of the Maine Folk Dance Camps, and shortly after arriving in Japan, conceived the idea of bringing us over. It took several years of talking, writing, and planning, along with a couple of heart-breaking set backs, but once the U.S. Cultural Exchange of Persons organization sanctioned the idea, things moved swiftly to the

climax I have been writing about.

Not only did Earle brief us on the customs of the country, but he took time daily to teach us a bit of the language; counseled us on program, and the choice of dances; acted as interpreter if need arose; and his knowledge of the people made him an invaluable aid to us. It was a sheer stroke of genius on somebody's part to include him in the group.

He had on his hands 5 different personalities to contend with and keep happy and contented. He took over scores of small details and minor problems that were bound to arise, and did so with ease, his fine sense of humor easing tensions and tempers that otherwise might have reached the breaking point. I am proud to salute a very gallant gentleman. Slainte!

People in this country should be proud of the personnel of the American Embassy in Tokyo, and especially of Messrs Black and DeMyer of the Cultural Exchange of Persons Branch, both of whom went out of their way many times to assist us. And let's not forget their charming wives, bless them both.

Sure, I know that the Embassy people are there to lend all aid and succor to fellow Americans, but they did it with a smile and a readiness that was truly the epitome of kindness.

The little things that one remembers: the total absence of book matches throughout the country, instead we found boxes of "safety" matches everywhere; the small piles of salt outside the door of our Osaka inn, an old folk custom inviting good luck and prosperity; the wooden kokeshi dolls of Sendai in a wide variety of sizes ranging from one-half inch high to over



*Chrysanthemum
national flower
of Japan*

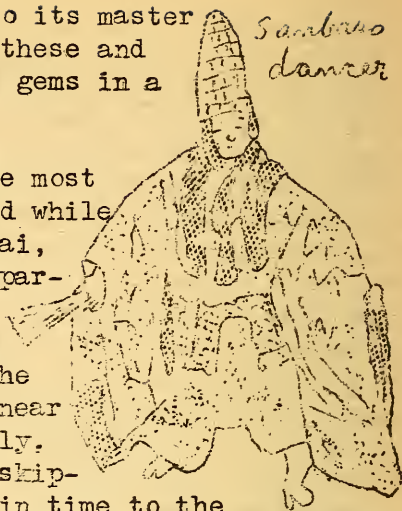
three feet; the colorful and useful "happi" or coolie coats for sale in all cities; small "kairo" or pocket warmers so useful during cold winter months, generally metal boxes, they radiate comfortable warmth for many hours without refilling; the innumerable porcelain or wooden "maneki-neko" (beckoning cats) seen in restaurants and stores as a charm to draw visitors and customers, so-called because of the widespread belief that when a cat passes its left paw over its left ear it is a sign that visitors will come; 'sandwich men' called "chindonya", advertising everything from patent medicine to special sales; street artists in Nagoya; the high-pitched yells of approval of the kabuki aficionados seated in the topmost balcony of the Tokyo kabuki theatre; the contagious laughter of school girls walking home from school; the 20 mile avenue of cryptomeria trees leading from Utsonomiya to the shrines of Nikko; the incredible number of children all dressed alike, from the time they enter kindergarten until graduating from college -- blue-black uniforms, with brass buttons, a form of regimentation I suppose, but nice on papa-san's pocketbook; the breathtaking beauty of Fujiyama, which is one of the world's mountains that lives up to everything said about it; the "noren" or curtains over shop entrances; the manner of mothers carrying their babies on their backs, similar to the way an Indian papoose is carried; the steaming hot springs of Beppu; the custom of tying packages with a loop in the string to make it easier to carry; and the square "furoshiki" or carrying handkerchiefs, the most common method of carrying several packages at one time; the custom of always saying "Itadaki-masu" before eating, somewhat in the manner of saying grace; the little birds about the size of a sparrow called "yamagara" seen at all festivals and on city streets, telling your fortune for 10 yen by means of picking out a folded paper from a tiny replica of a shrine and hopping fearlessly onto your hand and placing the paper



therein before hopping back to its master with many excited chirps; all these and many more remain with me like gems in a necklace of memory.

How can I ever forget the most priceless gift that I received while in Japan? It happened in Sendai, like this: the final night's party was a gay one and one of the gayest was a sweet little girl of maybe 5 or 6 years. She was standing with her mother near the stage, chattering excitedly, clapping her tiny hands, and skipping around in small circles in time to the music. I couldn't resist, and went over to her, bowed deeply, and in my best Japanese asked the honor of having the dance with her. The mother nodded assent and off we went. The little girl was an apt pupil. A bit later in the evening another folk dance was played, and again we danced together.

*Sambaso
dancer*



At the close of the festivities, each of our group was presented with a huge bouquet of flowers. Selecting the largest red carnation I could find in mine, I presented it to my charming dancing partner.

After the party ended, all was confusion in the dressing room - as usual - folks running around seeking autographs and just wanting to talk. Feeling a tug on the sleeve of my kimono I glanced around to see the same young girl and her mother. The wee one handed me a small piece of colored cardboard and said it was for me. An interpreter, close by, translated the mother's words. It was a replica of the child's lunch box, which she had made in kindergarten class just that day.

She showed me how the cardboard should be folded to form a box about $4 \times 1 \times 1\frac{1}{2}$. Actual value? Maybe 1 yen. Yet there isn't money enough in the world to get me to part with it. When she grows up perhaps she will remem

ber the party in Sendai and the American man who danced with her. I know that I shall never forget it nor never part with that particular gift.

Our last night in Japan was one not spent in sleeping - much as we may have needed it. There were too many things to pack and sort over. Somehow we managed to cram everything we were taking home with us into our bags; put our names on the others we were leaving behind for the Asahi Shimbun to ship to New York by boat - and they made a pretty big pile on the floor of the Herman's room believe me! Thank heavens we were allowed 60 pounds excess baggage for we needed it. By not taking with me all of the books I'd purchased - Farle mailed them to me later - and by buying another bag I managed to stuff everything into my luggage. Let's forget about the customs man in Honolulu where I had to make out a list of everything I had acquired and place a value on each item to boot! The good inspector didn't believe they were all gifts and you can't argue with customs personnel!

How excited the management of the inn became upon learning that Prince and Princess Makasa were to take lunch with us that noon. Don't ever try to tell me that the Japanese people never become excited! Time waits for no man, and all too soon it was time for us to drive to Haneda airport.

I find it very difficult to write about those last few hours in Japan. It sounds unbelievable but it is true: we had been in the country but seven too short weeks, and we were finding it very difficult to leave. I don't quite understand how such a thing could happen. We were glad to be returning home - yet we hated to go.

It wasn't too bad in the main lobby of the building where scores of acquaintances had gathered to see us off. But once up the flight of stairs to the long passageway leading down to the final signing-out room it was another matter. Here we found our interpreters and a few of our closest friends lined up for the last

farewell. They say that the Japanese are an unemotional people, but that is a lie. There were tears in our eyes here, and our tears mingled as we threw our arms around these kind folks who had been so close to us the past weeks. Yanagita-san and I tried manfully to control ourselves as we approached the end of the line, but we just couldn't go through with it, and with tears streaming down our faces we embraced as if we were own brothers - and truly I feel that we are.

I hope that we accomplished our unofficial mission in making a few friends for America; I know that there are five new friends of Japan. Sayonara.

XXXXXXXXXX

The End

XXXXXXXXXX

XXXXXXXXXX

UNDER CONSIDERATION - You never heard of it.

RELIABLE SOURCE - The guy you just met.

WE ARE MAKING A SURVEY - we are trying to think of an answer.

CONSULTANT (OR EXPERT) - Any ordinary guy 50 miles from home.

A PROGRAM - Any assignment that can't be completed by one telephone call.

THE ISSUE IS CLOSED - I'm tired of the whole thing.

LET'S GET TOGETHER ON THIS - I'm assuming that you're as confused as I am.

When you lose your head, then hold your tongue.

Opportunity doesn't knock so often but temptation seems to pound away every day.

A well-reared girl should never wear slacks.

When a man seeks your advice he generally wants your praise.

What you don't know may not hurt you, but it sure amuses a lot of people.

If your head is too large, you may not be able to get into some good opening.

Common sense in an uncommon degree is what the world calls wisdom - Coleridge

Some people are like blotters: they soak it all in but get it all backwards.

HOME TOWN VITTLES



Mrs Merrill Burton, Streetsville, Ontario, sends in this recipe, saying "It is a recipe which came down from my grandmother, and one which I have never come across anywhere else. Grandma arrived in Canada in 1855, and spent the remainder of her 93 years in one area of Western Ontario. This recipe may not be so old; I don't know really, but it is unique and truly delicious, especially with cold meats or hot chicken, turkey, duck and other fowl".

RED PEPPER RELISH or Pepper Jelly

Remove seeds from 12 sweet red peppers. Put through mincer, cover with cold water and let come to a boil. Drain. Add 2 lemons quartered (flip out seeds). Cover (scant) with vinegar. Boil $\frac{1}{2}$ hour. Add $1\frac{1}{2}$ lbs. white sugar. Boil until thick. Remove lemons and bottle. Makes 4-6 small jelly glasses of relish.

I want to take this space to acknowledge with thanks the following readers who so kindly have sent me copies of old recipe books: Mrs Clara Buckminster and Arthur Trombley, Marlboro, N.H.; Dr Clifford Story, St Paul, Minn.; Marianne Taylor, Watertown, Mass.; Angela Taylor, Reading, Mass.; Mrs Nancy Lob, Boston, Mass.; Viola Wilby, Deerfield, Mass.; Mrs Wilder, Ben Lomond, California; Annette Thompson, Fort Lauderdale, Florida.

ANNA SNOW'S GINGERBREAD

This makes a large gingerbread. One you will want to bake in your 8x13 inch pan.

$\frac{1}{2}$ cup shortening	1 cup sugar
$\frac{1}{2}$ cup molasses	2 eggs
$\frac{1}{2}$ teaspoon salt	$2\frac{1}{2}$ cups sifted all purpose
2 teaspoons soda	flour
1 teaspoon cinnamon	1 teaspoon ginger
1 cup boiling water	

Cream shortening - margarine is fine. Add sugar gradually. Add 2 eggs, one at a time, beating well after each addition. Add $\frac{1}{2}$ cup molasses. Sift all-purpose flour. Measure and sift together with 2 teaspoons soda 1 teaspoon ginger, 1 teaspoon cinnamon and $\frac{1}{2}$ teaspoon salt. Add sifted dry ingredients, about a third at a time. Add 1 cup boiling water last. Beat boiling water into mixture. Have greased pan ready. Turn batter into pan and bake at 375 degrees for 45 minutes. Serve hot with butter, or topped with whipped cream or a thickened fruit sauce.

SAUSAGE-STUFFED ACORN SQUASH

4 small acorn squash	$\frac{1}{2}$ cup minced onion
$3\frac{3}{4}$ lb sausage meat	4 cups soft bread crumbs
1 teaspoon salt	

Cut squash in halves, lengthwise. Remove seeds. Place cut side down on a rack in a skillet, and add $2\frac{2}{3}$ cup water. Cover, and steam 10 minutes. To make stuffing, mash sausage meat with a fork, and cook until lightly browned. Pour off half the fat. Add onion, and cook 5 minutes. Add crumbs and salt. Stuff squash with sausage mixture. Place in shallow baking pan with about $\frac{1}{2}$ cup boiling water. Bake in moderate oven, 375 degrees for 30 minutes.



DEVILED EGGS & FRIED BOLOGNA ON TOAST WITH CHEESE SAUCE

4 hard cooked eggs	1 teaspoon vinegar
2 tsps prepared mustard	$\frac{1}{4}$ lb process American cheese
$\frac{1}{2}$ tsp salt	$\frac{1}{2}$ cup water
Dash pepper	8 thin slices bologna
Dash onion salt	1 tbsp margarine
1 tbsp salad dressing	8 slices toast

Cut eggs in half lengthwise. Mash yolks with mustard, salt, pepper, onion salt, salad dressing, and vinegar. Stuff eggs. Cut cheese in pieces, and put in skillet with water. Cook slowly until cheese melts, stirring until smooth. Heat bologna in hot margarine. For each serving, put 2 slices toast on plate. Cover each slice with a piece of bologna. Place $\frac{1}{2}$ stuffed egg in center. Pour a little cheese sauce over top.

JAPANESE SUKIYAKI - Hawaiian Style

3 tbsp cooking oil	$\frac{1}{2}$ lb lean pork sliced thin
1 clove garlic, minced	1 medium onion, sliced
1 tsp kitchen bouquet	2 oz can sliced broiled mushrooms
1 cup diagonally sliced celery	$1\frac{1}{2}$ cups thinly sliced white radishes or small turnips
$1\frac{1}{2}$ tsps salt	
$\frac{1}{2}$ tsp ginger	

Place oil in frying pan. Add pork which has been thinly sliced across the grain of the meat. Let cook until nearly done and lightly browned (about 5 minutes). Add minced garlic and onion which has been halved then cut in slivers lengthwise. Continue cooking for about 5 minutes. Stir in kitchen bouquet, then add contents of can of mushrooms, celery, radishes, salt and ginger. Serve with fluffy cooked rice. Serve a simple fruit ambrosia for dessert following your sukiyaki along with crisp plain sugar cookies.



ORIENTAL AMBROSIA

2 tangerines 2 bananas coarsely diced
2 slices canned pineapple $\frac{1}{2}$ cup sliced preserved kum-
diced quats
2 tbsp sliced preserved $\frac{1}{2}$ cup moist shredded coco-
ginger(optional) nut
 $\frac{1}{4}$ cup pineapple juice.

Peel and section tangerines. Halve section, removing any seeds. Place in a bowl and add the remaining ingredients. Toss lightly together with fork to mix thoroughly. Cover and chill well until ready to serve.

TIMES HAVE CHANGED

Copy of an item in the January 11, 1957 issue of "United Opinion" rural country weekly, Bradford, Vermont. The following advertisement was taken from the United Opinion of Friday, November 10, 1889'

THANKSGIVING GOOD THINGS FOR NOV. 30

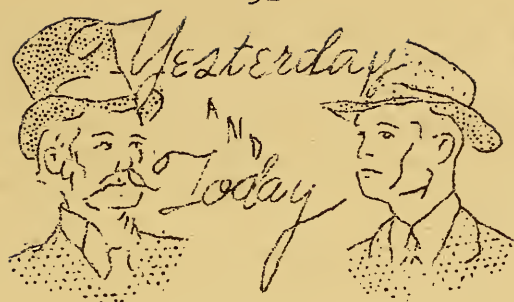
3 lbs nice raisins, 25 cents. 7 lbs soda until Nov. 30 for 25 cents. Citron, sweet potatoes, & cranberries, celery, cheese, prunes, white onions, olives, chow-chow and a good line of canned goods.

2 lbs good coffee 25 cents. 3 lbs fine coffee,
50 cents. 1 buckle lumbermans' overshoes and
\$2.50. 2 buckle for \$2.75. Over gaiters, for
Men, Ladies and Children.

Fleece lined underwear, 50 cents. Light weight
25 cents.

Sheathing, Neponset and tarred papers, full line hardware & carpenter's tools. $\frac{1}{2}$ car of sleighs, and a few second hand stoves that have been taken of parties that put in furnaces. (Signed - -) H.P. Warren, Fairlee, Vermont





OLD TIMES IN NEW ENGLAND

Bob Akin of Wakefield, Mass. remembers the argument at a town meeting about building a road over a hill when he was a boy in Vermont.

The highway committee wanted the road to run straight over the top, and argues that this route would cost less money than to build it around the side of the hill, which would make the trip easier for the traveler.

When all proponents of the hill-top plan had finished speaking, a farmer who seldom raised his voice stood up and said:

"Have you durned fools ever looked at the handle of a bucket? It ain't any longer when it's standing up than when it's layin' down".

In the last century, there lived a man up in Fayston, Vt. whose chief source of income was the "barbed wire and lightning" which he produced and sold without benefit of revenue stamps. After being put out of business for the last time, he complained to the sheriff that

given another two years he would have had his farm all paid for and it would have been his 'free and clear'.

After paying his debt to the government, he started a patent medicine business, gathering the herbs necessary for the brew from wherever he could find them.

When someone asked him where he found them he replied: "Oh they're all round here. All exceptin' one that is. That don't even grow in the United States. I have ter go over inter New Hampshire to find it."

CHURCH SUPPER

by Del Cameron

Changing seasons bring with them different activities. Crops have been harvested. Fields are bleak and bare. This is a time of delightful anticipation for those who enjoy real New England cooking.

Both men and women who are good cooks are preparing for the annual Harvest Supper in their locality. Committees of whatever local group has undertaken the task have their plans formulated.

Soon signs will appear in the post office and general store, telling what everyone has long since known: that a chicken pie (or perhaps it's turkey) supper will be served at one of the local halls or churches.

For weeks there has been dissention among certain committee members. Some have insisted that if the price were set as high as a dollar, it would keep many away. Others have pointed out, often with more force than tact, that even though all vegetables and pies will be donated, with the price of chicken way up where a body can hardly afford to buy it any more, if you don't get twice that amount you will never raise the \$48 needed to repair those town hall steps.

After much bitter argument and several acrimonious meet

ings, including one where some of the more stubborn pointedly stayed away, the price has been set; probably at \$1.50.

The great day finally arrives. If you are fortunate enough to attend, you will be seated at long tables, probably on hard wooden benches seating five or more.

The tables will be laden with serving dishes of chicken pie with biscuit topping, buttered green beans, red flannel hash, mashed potatoes, turnips and various salads and pickles.

After drinking the swallow of slightly warm tomato juice from the paper cup, considerable time will be spent passing the hot and heaping dishes, as you pile on your plate helpings of the appetizing things offered you.

Suddenly, you find yourself, of necessity, acquainted with those around you. The room is filled with noisy conversation and laughter. At last you prepare to attack your dinner.

Just as you have both hands occupied with knife and fork, a belated dish of jellied salad is passed to you. Resignedly, you lay down the silverware, then hesitate a minute as you decide there isn't a single place to put a spoonful where it won't be quickly melted by the heaped-up steaming viands you already have.

Regretfully, you pass it to your neighbor who, resenting the interruption, disdains discarding either knife or fork, but still holding them, somehow grasps the dish and miraculously passes it on to his tablemate without stabbing either of you.

Meanwhile girls are busily scurrying about serving coffee, then hurrying back trying to find the few who wanted tea or milk or just plain cold water.

Conversation has suddenly ceased and only sibilant sounds of people industriously enjoying food are heard.

In short order, your heaping plate is emptied.

Surprisingly enough you find yourself consuming a sizable piece of pumpkin pie in spite of the fact that for over a year now, you have eaten no pastry of any kind.

Your new-found friend on your left is confidentially telling you that you MUST taste the mince pie that Mrs Danforth makes from the same receipt her great-grand-mother used.

Horried, and with eyes slightly glazed, you watch as she slides a steaming wedge on your plate. Surely, not of your own volition, you somehow eat most of it.

You find the others are attempting to push back the bench. You ride with it, stagger to your feet and leave the hall, making your way through an entry filled with people impatient to take your place at the "second table".



THE TOWN CRIER

BORN: June 28, to Mr & Mrs Walter Lob, a son, Jonathan Rudolf.

BORN: Sept. 12 to Mr & Mrs Harold Kearney, a son, Gregory Michael.

MARRIED: Cynthia Dunbar and Dudley Laufman, September 22 in Concord, N.H. A square dance reception was held for them that same afternoon in Chester, N.H.

Write to "Square Dance Associates", Freeport, Long Island for a copy of their new catalog so as to take advantage of their "Bonus Offer".

If you are traveling through Florida this coming Winter, plan on visiting with the Hal Brundages whose address from October 17th - mid-April will be: 12078 104th St North, Orange Lake Village, Largo, Florida.

Saturday Square Dances, Louise Winston calling each 1st & 3rd Saturdays at the Unitarian Parish House, 6 Eliot St. Jamaica Plain, Mass. 8-11 p.m.

KENTUCKY'S THE STATE IN '58. The 7th Annual National Square Dance Convention will be held June 19, 20 & 21, 1958, in Louisville, Kentucky, in the new Kentucky Exposition Center. Further information may be obtained by writing 'National Square Dance Convention' P.O. Box 1553, Louisville 1, Ky.

The Scottish Country Dance Society, Boston, Mass. announce that classes are now being held every Monday evening, from 7:30 to 10:15, at Sargent College Gym, 6 Everett St. Cambridge, Mass. Membership in the organization costs but \$1.00 per year. Send your dollar to Miss Jean Ford, 90 Kensington Park, Arlington 74, Mass. The Country Dance Society, Boston Centre, open their 18th season of 'Square Dance Drop-In-Evenings' every Thursday night 8-10 p.m. Live music. Good calling. Fun for all, beginning October 3rd at Union Boat Club.

Folk Dance Associates, Chicago, Illinois opened their 8th year of folk dancing Friday night, September 20th. They will continue to meet at the Gymnasium of St. Paul's Episcopal Church at 50th St & Dorchester Ave. each Friday evening 8-11:30 p.m. They are sponsoring a Folk Dance Institute with Michael & Mary Ann Herman, internationally known folk dance teachers, open to all November 8 & 9. All sessions to be held at Gage Park Auditorium, 2415 West 55th St. Chicago, Illinois.

Now available on a new label "THE PANPIPE" three Dutch Folk Dances; three Israeli Dances. Instructions included, \$1.25 per record. Order from: Panpipes, 1318 Grant Ave. San Francisco, or from Hargail, 130 West 56th St. New York City.

"HACIENDA HOLIDAY" a Thanksgiving Week-end for Square & Round Dancers, Nov. 27th to Dec. 1st at the Hacienda Hotel, New Port Richey, Florida. Manning & Nita Smith; Don & Marie Armstrong, instructors.

The Seacoast Region Square Dance Association in it's

ninth season, will have Harold Mattson as featured caller, Saturday, Nov. 16th in the Dover(N.H.) City Hall Auditorium.

10th Annual Texas Folk Dance Camp officially opens noon Nov. 28th and continues thru Sunday of the same week, at Bastrop State Park, Bastrop, Texas. For more information write Manuel Gomez, Jr. 219 Rolling Green, San Antonio, Texas.

Ruth & Bill Schenck and daughter Katrina have arrived in Istanbul, Turkey, for a 3 year stay at Robert College where Bill is to teach engineering. Their address is: Robert Kolej, Bebek P K 8, Istanbul, Turkey.

There will be a special English Dance Workshop with May Gadd & Members of the Country Dance Society, at Folk Dance House, 103 West 16th St. NYC, Saturday & Sunday, November 16-17.

The Duquesne University, 'Tambouritzans' are scheduled to be in John Hancock Hall, Boston, Mass. night of Tuesday, January, 28th 1958. Better plan on it.



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